WRIW
91.1
FM
Program Guide
Spring 1988
FREE
AUDIO
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FCC UPDATE
PIANOSAURUS INTERVIEW
THE BEST RECORDS of 1987
A MESSAGE FROM MOM
and much more...
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Help Us Raise Our Power!

After two years of listening to your complaints, we're going to do something about them. We're going to see if we can raise WRUW's power -- with your help.

During the Fall issue of the Program Guide for the past two years, we have done a "Listener Survey." Both years the Listener Surveys have revealed one common complaint: many of you have trouble hearing the station on your radios.

So, we have decided to use a portion of this years' Telethon money to investigate if we can indeed do something about improving our broadcast range.

Changing WRUW's broadcast range could be as easy as turning up the power output knob on our present transmitter...or we may have to buy a new transmitter ($$$).

We may have to work on our antenna. We can raise it, relocate it, or buy a new one.

Or, we could get a new frequency so we could avoid the interference we have with Canadian stations and with WRMU in Alliance.

The first step, however, is paying for some very expensive Engineering Surveys to see which of the above solutions would be best.

So, this year a portion of your Telethon donations will go toward paying for those Engineering Surveys and helping us try to raise our power.

The rest of your donations will go to the Technical and Music Departments and come back to you "through your ears" as outlined further in one of the many interesting articles here in this Program Guide.

So, the more you donate, the more you'll help us make WRUW better and you'll take us one step closer to reaching our ultimate goal of raising our power.

Please...pledge a donation the week of February 14 through 20.

WRUW can only get better with your help.

Yours in music,

David C. Caban
General Manager

Organization of five-year-olds for de-education

by Ron Emoff

Being an instructor of young children provides frequent occasion for enlightenment to the beauty of the human spirit, particularly in an alternative school in which great freedom is allowed both instructor and student. Experience suggests that children young enough, although capable of experiencing anger, frustration, or anxiety, are imbued with a wonderful ability to release these feelings very quickly. They neither comprehend nor fall prey to the senseless hatred of prejudice. Furthermore, their preferences for music, stories, and art seem unhampered by the limits imposed at some point in the learning process upon many of us as to what is good or bad.

The question was recently posed at school, "Who was Dr. Martin Luther King?" The ensuing response contained references to segregation, racial hatred, and freedom, concepts which only puzzled the children.

Someone asked why Dr. King was murdered? The idea that someone would be feared for their honest eloquence was also met with bewilderment. In mid-sentence, the irony of this discussion strangled further explanation. Why should these beautiful children be educated about ignorance and stupidity when they cannot even distinquish between black and white, East and West, or rich and poor! How pleasant to realize retrospectively that the students unfamiliar with the sentiments that silenced Dr. King, had become the educators. Of course, they would soon know the meaning of prejudice, and that it does exist. If only children would not succumb to and adopt the prejudice of defective role models.

Much time is devoted at school to exposing the children to a wide variety of music. Their freedom from education about good and bad allows them to enjoy any kind of music, from anywhere in the world. They perform extremely lithe dance interpretations of music be it a Hovhannes symphony, or a Eugene Chadbourne song about a woman who likes ex-marines. They have invented dances such as the funky earthworm, inspired by the wild saxophone of Albert Ayler, and the Mexican step-over toe hold, created to the violin music from Moichoacan. No one has yet explained to these children that it is not music when someone incorporates the use of old Jeep parts into their guitar playing. They even have a dance called the twelve tone trance, honoring Arnold Schoenberg. The children's greatest achievement has been the composition of the Heartbreak Hotel Suite for violin, three string K-mart guitar, oatmeal box, mbira, and goldfish.

Telethon '88

Sunday Feb. 14 - Saturday, Feb. 20

Phone 368-2208 to pledge a donation

24 HOURS A DAY!!

The listed amount will get you the following premiums:

$5 A button, bumber sticker, and a one year **subscription** to the **Program Guide**

$10 A pass for (2) to see **four films** at the CWRU Film Society

$15 The **Book**: *The Traveler's Guide to Non-Commercial Radio*

$20 Any single **album** from our premium list during the telethon **OR** A WRUW T-Shirt **OR** The hippest WRUW coffee mug to this date

$30 WRUW **Sweatshirt**

$50 30 minutes of **air time** on WRUW

In addition to a wealth of other items Tune In to WRUW for more details, and remember it's never a bad time to donate

"King of the Bayou" leaves mark

by Alison Kaslow

Clifton Chenier, "The King of the Bayou", "The Swamp Boss", "The King of the Swamp", the man who invented contemporary zydeco music, passed away in Lafayette, Louisiana December 12, 1987 at the age of 62. Since 1979 he had continued his exhausting schedule of touring despite diabetes and kidney trouble which ultimately caused the amputation of his left leg and part of his right foot.

In the final years, Chenier, so powerful and creative a musician, forced himself to play after being lifted to the stage; often in so much pain, it was heart-wrenching to watch him try to recapture the magic he had made during all of his years on the road. He left a legacy of 100 albums, involving an enormous repertoire that included la-la (traditional French Creole), rhythm and blues, country and western, two-steps, waltzes, rhumbas, cha cha, boogie, Texas swing and pop dance music.

Zydeco, Zordico, Zodico is a term used when referring to a dance or country social and the highly rhythmic dance music played by the Creoles who settled in Southwest Louisiana and East Texas. Afro-Caribbean influences on the traditional reels, jigs and waltzes of the white population caused a unique style of American music to emerge. Zydeco music was originally indigenous to blacks, but is now played by all Cajun musicians.

It is said the word *Zydeco* is African, like *Gumbo*, but the French origins come from the phrase *"L'haricots Sont Pas Sales"* (Snap Beans aren't salty), apparently meaning that times were so hard and folks so poor that there wasn't even enough money to buy salt pork for the beans. The zydeco sound can be heard on early recordings by Louisiana guitarist Leadbelly and Texas bluesman Lightning Hopkins.

Clifton Chenier was born in Opelousas, Louisiana on June 25, 1925. He and his family worked as sharecroppers growing cotton, rice, and sugar. His father Joseph played accordion and his uncle Morris "Big" Chenier played guitar and fiddle. Clifton and his older brother Cleveland would accompany them to local house dances or *fais do-do's* and learned the Creole French repertoire from neighbors, records, and the radio. When he was 16, Clifton began palying professionally with his brother Cleveland accompanying him on the rubboard (*fra troir*), actually a washboard.

The Chenier Brothers left Opelousas in 1947, to look for work in the oil industry around Lake Charles, Louisiana and Port Arthur, Texas. It was during these years that Clifton was influenced by blues singers Muddy Waters, Lowell Fulson and Joe Liggins. In 1954 he was "discovered" and first recorded by a Black record producer from Los Angeles, J.R. Fulbright. He had his first hit on Specialty Records in 1955 with "Boppin the Rock." He played the Apollo Theater in 1955 and recorded for many labels including Imperial, Argo and Checker.

He toured the circuit with his band, acoss the Gulf Coast, up to Chicago and New York, back South through Memphis, playing with everyone in the business. There were no other acts with a "French" band, playing R&B and soul music on the accordion. It wasn't until he began recording for Arhoolie Records in 1964 that his reputation as a Zydeco legend was firmly established.

Throughout the 60's and 70's Chenier and the Red Hot Louisiana Band toured the world, playing blues clubs and festivals and developing new audiences of "Cajuns in Exile" in San Francisco and Canada. Two well-known sidemen that came out of that band are blues guitarist Lonnie Brooks and Stanley "Buckwheat" Dural, Jr., who played the Hammond B-3 organ with Clifton for several years.

Clifton Chenier, "King of the Bayou" Photo by William Drescher

In 1975 he recorded Arhoolie Records' most popular album, *Bogalusa Boogie*, and in 1984 he won a Grammy for *I'm Here* on Alligator Records. Filmmaker Les Blank documented the lifestyle of the "Swampking" and his band in the 1973 film *Hot Pepper*.

In late November 1987 the Red Hot Louisiana Band completed a tour of the Northeast, including Boston and New York—playing to packed houses. Upon his return home, he collapsed from exhaustion, all played out after 46 years of bringing the French music of Louisiana Creoles to the world.

Clifton's son C.J. plays accordion, and will probably continue working with the band.

I will always remember the first night I danced to Clifton's band at the Club 77 in New Orleans in 1969. The band played for four hours straight, and Clifton never left the stage. He rocked with his beautiful glitter and rhinestone piano accordion, he sang the blues in patois French and captivated the room with his sensual understanding of why we needed his musical knowledge.

FMX: A new possibility for FM broadcasting

by Rolf Taylor

FM broadcasting is standing on the threshold of an exciting new possibillity. This is the new FM noise - reduction system being marketed by Broadcast Technolgy Partners, called FMX.

This system was created in response to the inadequacies of the Dolby-FM system. The Dolby FM system was created about ten years ago as a noise reduction system for FM broadcast use. The system itself served its purpose by making a substantial reduction of noise on FM broadcasts to owners of Dolby-FM receivers.

The negative side of the system was that Dolby-FM (unlike FMX) changed the broadcast characteristics such that the listener without the necessary special receiver suffered because Dolby-FM was not "downward compatible." To put it bluntly, those without Dolby-FM had to listen to music in which the high frequencies had been altered in two different ways. The Dolby-FM system has not been sucessful, at least in part, because of this fact.

The promise of FMX is to dramatically reduce the noise levels on FM stereo broadcasts. FMX reduces the noise levels for stereo listeners to essentially the same level as that of mono listeners (if and only if) the listener has purchased equipment with FMX decoding cicuitry. FMX is a major improvement in noise reduction.

The FMX system has been developed by Emil Torick (and others) currently of Broadcast Technology Partners. FMX was designed to improve the existing technology of the standard FM stereo broadcast. To the signal broadcast the FMX system adds a second stereo subcarrier. This new subcarrier has the stereo information in a "compressed " form. Compression and then expansion (known as companding) is a highly effective noise reduction system, which is used in tape noise reduction system DBX and in stereo television broadcasting. The new stereo channel is picked up by the FMX receiver, expanded and then used in the usual way to create the left and right channels for listening.

Companding systems have two areas where problems can exist. The first is the matter of accurately reexpanding the signal. FMX has eliminated this problem by using the existing stereo subcarrier as a reference signal to provide accurate tracking for the expander.

The other main problem that companding systems are prone to develop is that under certain (rare) circumstance the noise level can be heard to change, which causes a "pumping" effect. This problem occurs only with certain very specific types of music and is rare.

FMX has major new possiblities for the future of FM broadcasting. According to *Broadcast Engineering* an industry journal, "several manufacturers are tooling up for FMX decoder IC (integrated circuit) production so FMX receivers should be close at hand." *Electronic Media* lists two manufacturers of the FMX decoder chips and six broadcast equipment suppliers who have licensed the new technology.

Many WRUW listeners experience unacceptable noise levels when listening in stereo, and switch to mono to "pull in " the signal. WRUW has been in contact with Broadcast Technology Partners, and is currently exploring the possibility of cooperating with them in further testing of this new system. However, If that proves impossible we will examine the possibility of purchasing the necessary encoding equipment to broadcast in FMX.

If we can broadcast in FMX, we will be able to offer those listeners that must listen in mono, as well as most other listeners, the opportunity to improve their reception of WRUW .

Please let us know what you think of this possibility.

Listeners who would like more information on FMX may consult the article by Julian Hirsh in the March 1986 *Stereo Review.* Further information can be obtained by sending a stamped addressed stamp envelope to the author of this article in care of WRUW-FM.

Note: *FMX is a registered trademark of Broadcast Technology Partners: DBX is a Registered trademark of DBX inc.: Dolby and Dolby - FM are trademarks of Dolby Labs.*

Survey Results

by David Caban

You might remember that in the Fall 1987 Program Guide, we did the "Second Annual Listener Survey." Well, now you're going to find out about the results of it.

First of all I'd like to thank all 152 of you who took the time to fill out the Listener Survey and send it in.

Also congratulations to Anthony Sternisa, Sandra Bencic and Christina Rossi. Those three people are each winners of a "mystery pack" of records. Part of the Survey included a small entry form for the drawing of **one** mystery pack, but we felt like awarding three instead.

I'm going to break this down by "question sections" to make it easier to read. Keep in mind that 100% = 152 respondents.

General Listener Statistics

Everyone answered the sex question (that is, "Are you Male or Female?") and 69% were male and 31% female. Last year's Listener Survey response was 70% male and 27% female (3% didn't answer the question last year).

Of the 152 people, 40% were ages 18-25, 40% were 26-35 (both of those are very close to last year's response), 8% were 36-45, 7% were younger than 18 years old, and the rest were over 46. Race and nationality came out to 91% of the respondents being white, 5% were black and 4% were indian, asian, or other.

We had 49 students total (college and high school combined) respond. They comprised most of the group that makes less than $5000 per year along with artists, retirees, homemakers and the unemployed.

Listening Patterns

About 59% of the respondents have been listening to WRUW for over three (3) years. Many wrote in the actual number: 5 years was common but 8, 18, and 19 years of listening also showed up.) Only 11 % had been listening for 6 months or less.

On average, 59% of the respondents listen to WRUW between 3-8 hours each week (21% said 9 or more hours) and 50% of the total response have no particular listening pattern, just different times of day on different days.

This, of course makes sense since we found that 76% listen to specific shows on WRUW and specific types of music are not necessarily grouped at similar times on our schedule.

Most (68%) of the respondents listen at home, followed by the 50% who listen in their car or on their portable radio and 41% listen at the office (it adds to more than 100% because the question required "ranking" 1, 2, or 3).

Sixty percent listen WRUW for the music.

And this year, on a scale of 1 to 10 rating WRUW's music programming (1= yuck! 10=very diverse and high quality), we received an 8.1....down from last year's 8.6.

Public Affairs Programming

A shocking 55% of the respondents don't listen at all (or much) to WRUW's Public Affairs programming. Only 8% listen at both 11 am and 7 pm and 20% listen only at 7 pm.

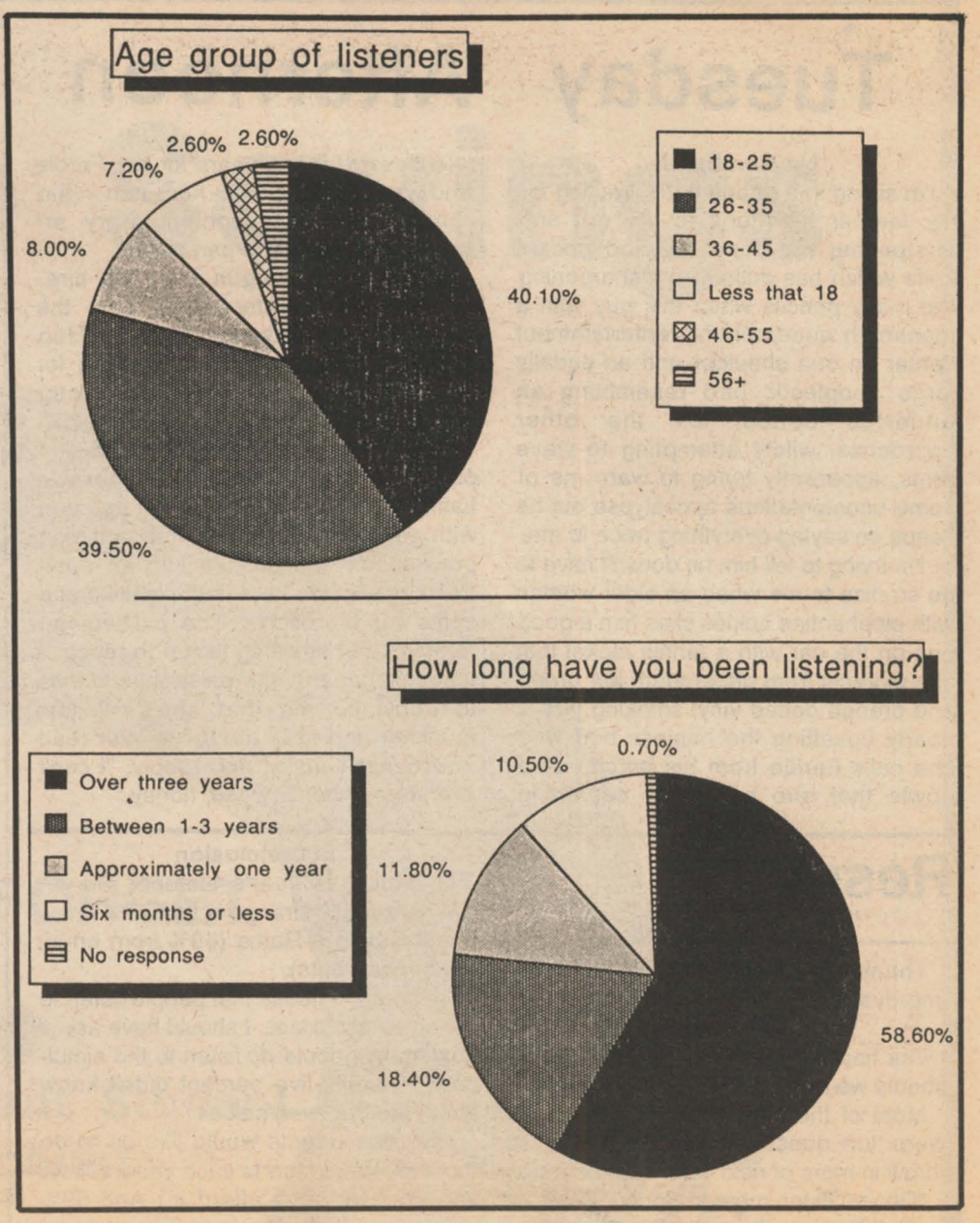
The favorites in order were: *Consider the Alternatives* (Tues. 7 pm), *Dimensions in Science* (Mon. 11 am), *New Voices* (Fri. 11 am), *Cambridge Forum* (Tues. 11 am), *Now...Nordine* (Sun. 11 pm), *Bill of Rights Education Project* (not on in Spring), *GayWaves* (Wed. 7 pm) and *Pickleberry Pie* (Thurs. 11 am).

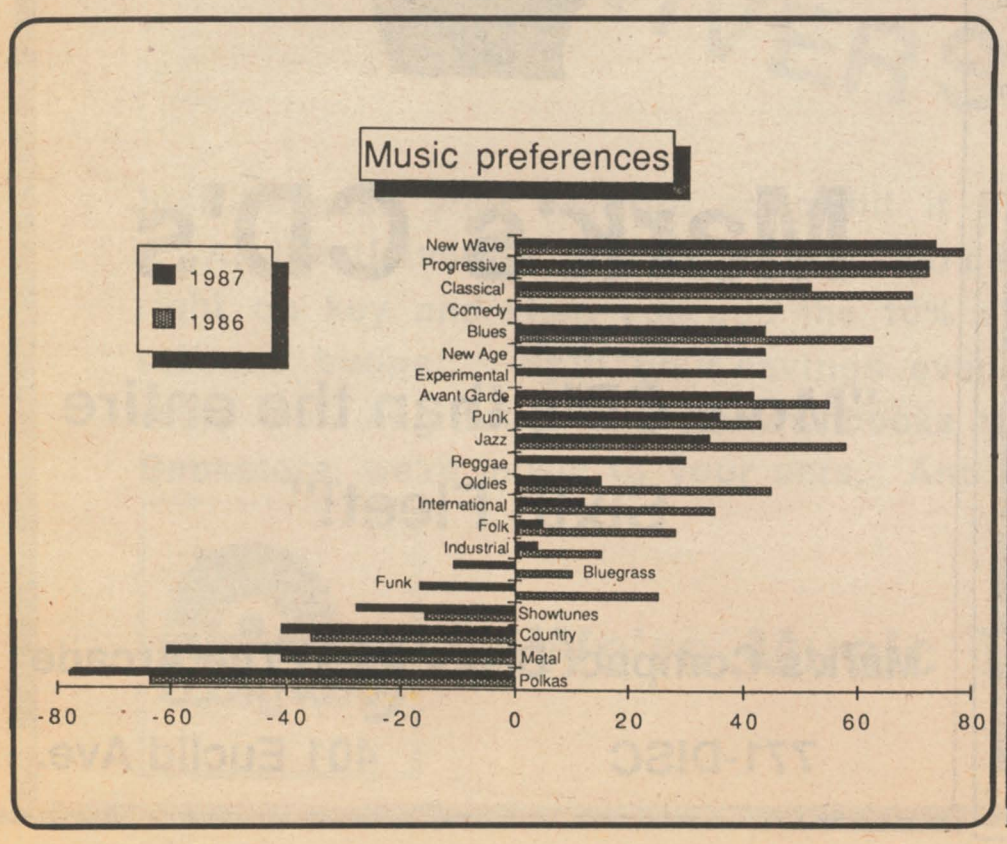
Respondents were most interested in hearing about culture, government, nuclear disarmament, education and alternative energy -- all rated above 40% response. All are topics covered in the present Public Affairs schedule.

On the same 1-10 scale for music programming, Public Affairs received a 7.0 from 29% of the respondents (up from 6.5). The other 71% hadn't listened enough to judge fairly.

Live Events

Get this: 74% of the respondents had never attended any of WRUW's Studio-A-Ramas (our annual live music concert). To be fair, 49% had attended some of the concerts sometime during the past years.





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Tuesday Afternoon

by Ron Emoff

I'm sitting in a phone booth waiting for my leather high-tops to dry out and sharpening my bone handled pocket knife which has dulled from sharpening too many pencils when this guy with a mammoth quadraphonic entertainment center on one shoulder and an equally large apoplectic bird resembling an underfed condor on the other approches, wildly attempting to wave arms, apparently trying to warn me of some unostentatious apocalypse but he keeps on saying everything twice to me.

I'm trying to tell him he doesn't have to be so nice to me when an older woman with elephantine ankles clips him a good one on the ear with a tennis racket that she extracts from underneath her green and orange dotted vinyl smoking jacket nearly upsetting the hapless bird who she calls Ferdie from his perch. She howls that she has been searching relentlessly for two years for her Ferdie who was abducted from her room in the combination motel/contemporary art gallery of which she is part owner.

While the two argue over the bird, Ferdie hops disinterestedly onto the flatbed of a passing Ralph's Hog Obedience truck which is heading for the highway to North Alabama to pick up a load of new inductees. The old woman removes her teeth from a leopard-skin pocketbook uttering some vileness in Latin at the guy who now has a free arm with which he grabs the leopard-skin pocketbook and dashes into an open Porsche with the keys in the ignition and splits for Morocco. The old woman removes her smoking jacket to reveal a tattoo on her arm of Mississippi and tries to convince me that she's William Faulkner and asks me if I've ever read *The Great Gatsby*, and I reply, "I can't even remember El Paso, honey."

Results

continued from pg. 3

Thanks for telling us. We'll try and improve.

Any Questions?

Our final question was "What question should we have asked that we didn't?"

Most of the answers to this question were fun questions which we'll try to throw in more of next time. For example:

"Do you listen more in Spring, Summer or Fall?" "Is college radio essential to your lifestyle?" "What station above 92FM do you dislike the most?" "What is your shoe size?"

Several WRUW staff agree, however, that this is the winning question:

"Would you be willing to strap dynamite to your chest and seek out Kid Leo?"

The "Comments"

A special thanks go to the 113 people who took extra time to write out their comments in essay form on the back page of the Listener Survey. I typed them up and made them available for WRUW staff to read (and purchase) and comment on. Many of them were pleased to read your comments. Yeah, some were annoyed too.

I wish we could print all of them here, but space doesn't permit us this opportunity. Thank you again.

In Conclusion

Overall, this year's Listener Survey What's really strange is that 77% knew about Studio-A-Rama (49% from on-air announcements).

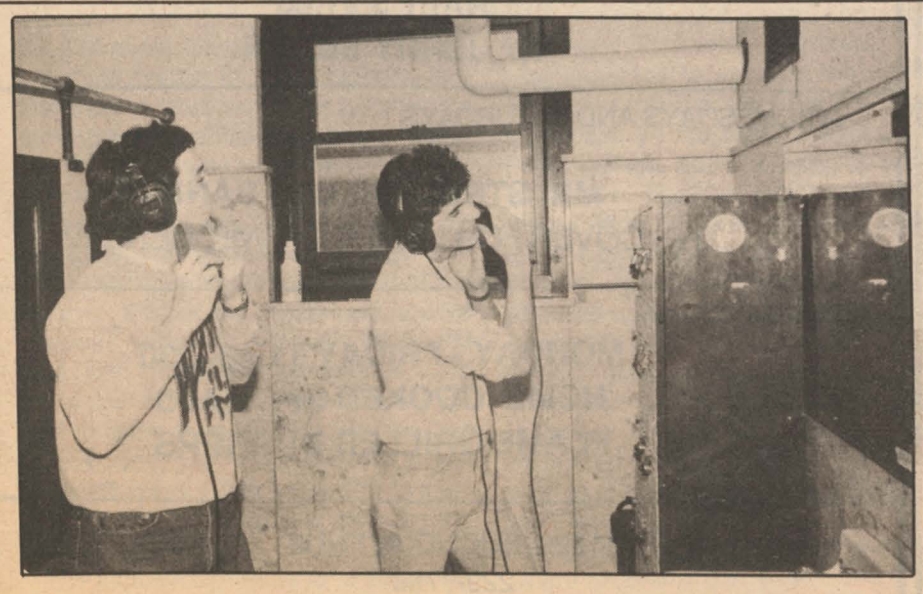
I'm going to guess that people listen to the on-air simulcast. I should have asked how many people *do* listen to the simulcast. Twenty-five percent didn't know about the live events at all.

The respondents would like us to do three (3) live concerts each year. (I'll tell you now we can't afford it.) And 59% want a variety of music at the concerts. There were some complaints that we should get out of town bands, bigger name acts and more bands that don't sound the same.

proved to be more informative about who you, our listeners, are and what you like and dislike about WRUW and music and general than last year's survey.

You raised some valid points that we need to be concerned with like writing clearer Program Descriptions in the Program Guide, giving more frequent identification of the music we play, playing a wider diversity of music, and raising our power (that's what Telethon donations from this year are going to, remember?).

Once again, thank you for taking the time to respond, and watch for the Third Annual Listener Survey this Fall.



David Caban and Joe Banks display mic technique Photo by Wally Sulym

National Hero Lt. Oliver North Says

"Mark's is the place to buy all those CD's Tipper Gore Warned You About"

Mark's CD's

"More CD's than the entire Sixth Fleet!"

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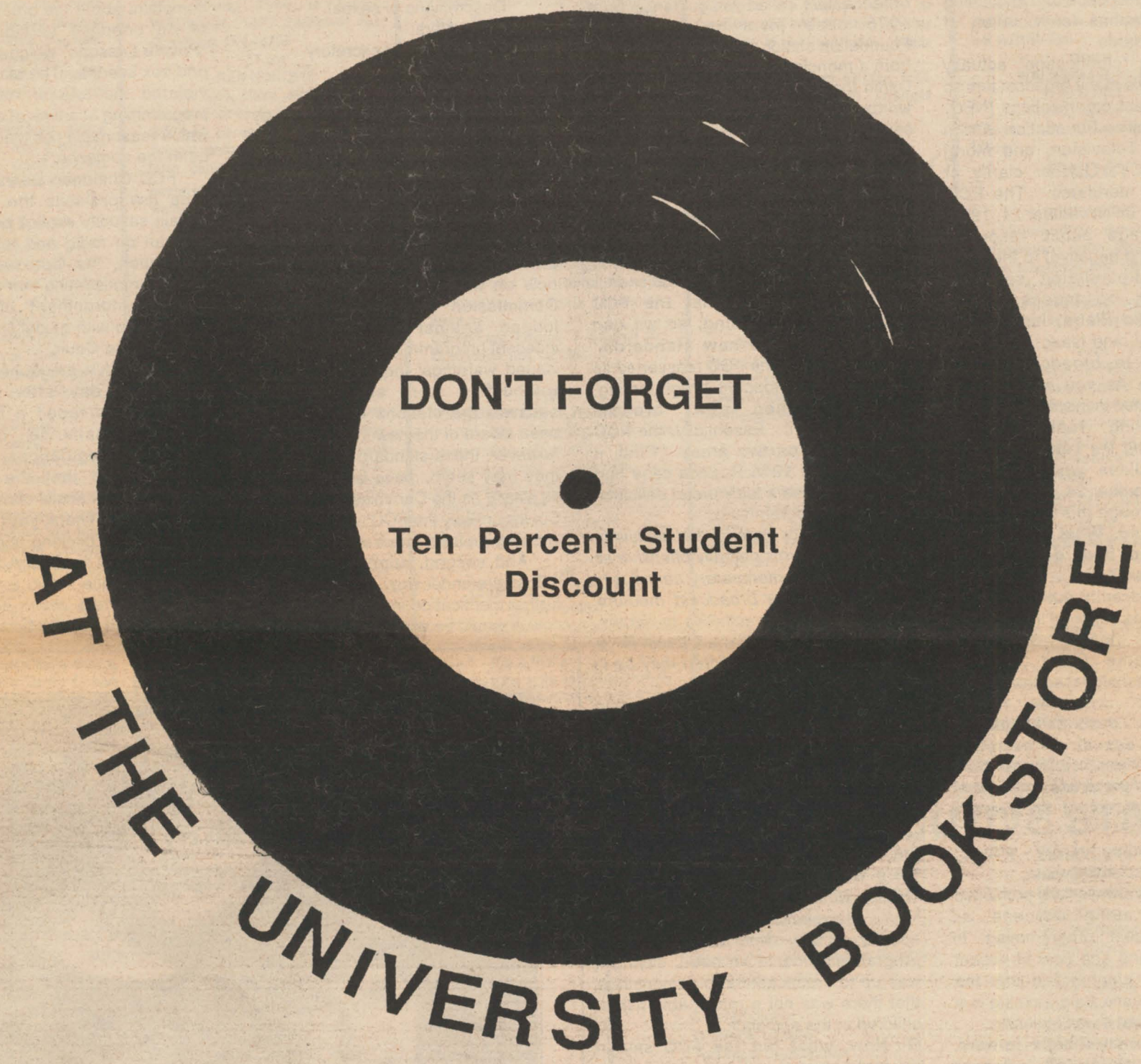

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FCC attempts to clarify obscenity

by David Caban

In the Fall Program Guide we gave you a summary of what the Federal Communications Commission had been doing against obscenity and indecency on radio and TV.

In April of 1987 the FCC responded to indecency complaints by "clarifying" the definition of indecency and citing three radio stations for violation of indecency standards.

The FCC's "clarification" actually served to confuse many broadcasters so several broadcast organizations [NBC, ABC, CBS, Pacifica Foundation, Action for Children's Television, and more] asked the FCC to further clarify or reconsider the standards. The FCC agreed to do so on November 24, 1987.

To encourage public response (both positive and negative) to the FCC, the Pacifica Foundation sent out "Commentaries on Indecency" by people like Jello Biafra, Ian Sholes, Phyllis Schlafley, and Isaac Asimov for radio stations to broadcast before November 24. As you might recall, WRUW participated in this effort.

The following, reprinted from *Broadcasting and the Law*, December 15, 1987, outlines what the FCC decided on November 24.

Q: Take me through this one step at a time, if you would. What were the old standards, and how do the new standards compare?

A: Let's get obscenity out of the way first, since little has changed in that area. For several years, the FCC has relied on a 1973 Supreme Court decision defining obscene material as that which, taken as a whole:

* depicts or describes patently offensive sexual or excretory activities,
* appeals to the prurient (sexually impure) interest of an average person, and
* lacks serious literary, artistic, political or scientific value.

The FCC has always flatly prohibited stations from airing obscene...as opposed to indecent...programming. In both its April ruling and now its recent decision, it has emphasized that the broadcast of obscene programming is a criminal offense that it won't tolerate.

Q: That seems pretty straight- forward. How does the ruling on indecent programming compare?

A: The issues surrounding indecency are far more complicated. Indecent

offensive sexual or excretory activities,
* appeals to the prurient (sexually impure) interest of an average person, and
* lacks serious literary, artistic, political or scientific value.

The FCC has always flatly prohibited stations from airing obscene...as opposed to indecent...programming. In both its April ruling and now its recent decision, it has emphasized that the broadcast of obscene programming is a criminal offense that it won't tolerate.

Q: That seems pretty straight-forward. How does the ruling on indecent programming compare?

A: The issues surrounding indecency are far more complicated. Indecent programming is not banned from the airwaves...but there have always been "time and place" restrictions on its broadcast. The aim is to "channel" indecent material into periods when children aren't likely to be in the audience.

Q: How do we know what's indecent?

A: Prior to the FCC's April ruling, broadcasters relied for guidance on a 1975 case involving a Pacifica Foundation station. That case stemmed from a monologue by comedian George Carlin that facetiously listed seven dirty words that supposedly could never be said on radio or television. Broadcasters widely interpreted the ruling to mean that they could air indecent programming as long as they avoided the repetitive use of those seven specific words, and began the broadcast after 10:00 p.m., when there was thought to be little risk of children in the audience.

Q: Remind me of what the FCC said in the April ruling, so we can compare it to the new standards.

A: In April 1987 the FCC reasserted its authority over indecent programming, and established new, broader restrictions on it. Essentially, the FCC concentrated on two areas. First, it noted that the 1975 Pacifica case had actually provided a fairly broad definition of indecent programming:

Language or material that depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs, at times of the day when there is a reasonable risk that children may be in the audience.

Thus it said that programming could be deemed indecent even if it did not include any of the seven words. If the program met the "patently offensive" test of the definition, it could be considered indecent.

Second, the Commission erased the former 10:00 p.m. standard, since there was still a significant risk that children would be in the audience at that hour. However, the FCC declined to specify a new time when indecent programming could be aired, saying it was up to broadcasters to demonstrate that there was not a reasonable risk of children in the audience.

Q: Now, what did the FCC say in its most recent ruling?

A: The FCC basically affirmed its April ruling that it will continue to hold broadcasters to the "patently offensive" standard. However, it did make one significant change. To provide some guidance on the timing question, it ruled that "adult-oriented programming that was not obscene" could be broadcast between the hours of midnight and 6:00 a.m.

Q: That sounds like a victory for broadcasters, doesn't it?

A: It's a victory, but not a complete one. Broadcasters had asked the FCC:

* to reinstate the old 10:00 p.m. standard, and
* to allow the broadcast of any program that hadn't previously been found indecent.

The FCC turned them down on both counts.

Q: Did the FCC give any further guidance on the question of what is an "indecent" program?

A: No, it didn't. The only clear lesson to be taken from this ruling is that the narrow "seven dirty words" standard no longer applies. However, the April 1987 ruling did include several general examples of what would violate the indecency standard:

* Repeated expletives.
* Descriptions of sexual encounters.
* Descriptions of excretory functions.
* Sexual innuendo or double entendres, when surrounded by sexual explicitness.

Q: Is there anything else we should know about obscene and indecent programming as far as the FCC is concerned?

A: First, it's unlikely that anybody who airs obscene or indecent material from now on will get off lightly. When the Commission considered complaints lodged against three stations for indecent programming last April, it simply issued warnings, indicating that it was withholding more severe penalties because the stations could not have been aware of the new standards. Now, however, those standards...as vague as they may seem...have been articulated as clearly as the Commission feels it can. So, it's unlikely the FCC will stop at just a warning if it finds future violations.

And second, appeals of the April rulings are under way ... so there may be further clarification in the future. But for now, it would be wise to play it safe.

(Reprinted by permission from *Broadcasting and the Law*, L&S Publishing, Inc. Volume 17, Number 24, December 15, 1987.)

Further Updates:

On January 12, 1988 the FCC sent a "letter of inquiry" to KZKC-TV/Kansas City, telling that the station received a complaint about the broadcast last May of an unedited version of the film "Private Lessons" which includes nudity and sex scenes. The station may have violated the rule of "airing indecent programming at a time of day when there was a reasonable risk that children might be in the audience."

FCC Chairman Dennis Patrick said "The law prohibits the broadcast of certain sexually explicit programming to children on radio and television ... By this action, the Commission is once again demonstrating that it is committed to full enforcement of the law in accordance with guidelines provided by the Supreme Court."

The above mentioned action took place one day after the Pacifica Foundation dropped a U.S. Court of Appeals challenge of the new indecency regulations. Pacifica's attorney said that the retreat was prompted by financial considerations.

Thank you!

While I'm thinking about it, a thank you goes out to Sheryl Stebbins and Denise Delvalle -- two listeners among many who told *their* comments on indecency to the FCC

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Public Affairs & Specialty Shows

SUNDAY

12 Noon
SUNDAY MATINEE
David Caban

WRUW's famous theatre-of-the mind proudly presents the eigth season of its most popular musical revue: "Sunday Matinee. the Best of Broadway and Hollywood". Two full hours of glitter, razzle dazzle, and showtunes hosted by David Caban.

A different Overture every week, Tap dancing, and a weekly intermission at 1 pm. Don't miss the only way to go to the theatre without leaving your home!

Sunday Matinee Specials:

Feb. 7	"Lil' Abner" at 1 pm
Feb. 14	Valentine's Special
Feb. 21	Friendship Special
Mar. 20	"Fiorello" at 1 pm
Apr. 10	The Tonys Pt. 1
Apr. 17	The Tonys Pt. 2
Apr. 24	Songs of Time
May 8	Mother's Day/"Gypsy"
May 15	Irving Berlin Special

4 pm
CHANK-A-CHANK
Allison Kaslow

Zydeco and Cajun dance music from Southwest prairies of Louisiana, as well as traditional and contemporary artists playing everything from archaic folk tunes to hot bayou boogie, with Louisiana Lagniappe tossed in for good measure.

10 pm
THE WRONG TIME TO LISTEN
MUSIC CONCRETE

"People tell us, 'I listen, and it just sounds like power tools revving up,'" says WRUW's David Caban. "Well, it probably did. They just listened at the wrong time. You gotta listen more than once, and you gotta have an open mind about music." *-The Plain Dealer*

Trains, buses, boats, construction equipment, electromagnetic noise, and power tools. Submit your own noise! No musical instruments please! Send your tapes to:
The Wrong Time to Listen, WRUW-FM,11220 Bellflower Rd., Cleveland, OH,44106

11 pm
KEN NORDINE

Sit back, close your eyes, and examine consciousness from a different perspective. Train-of-thought meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid.It's your old pal Ken.

MONDAY

11 am
DIMENSIONS IN SCIENCE

A discussion of advances in modern science applied to daily life. Dimensions in Science deals with such issues as health technology and wiser use of our natural resources. Produced by the: *American Chemical Society, 1155 16th St., NW, Wash., DC 20036.*

7 pm
WINGS

Exploring an expansive range of issues concerning women today, the Women's International News Gathering Service presents interviews with women leaders around the world, investigation of the political, health, and social aspects of womanhood, plus a monthly women's news update. Write to:
WINGS, P.O. Box 6758, San Francisco, CA, 94101-6758

10 pm
THE NEW ALBUM HOUR
Craig Gelfand

New Music? No Interruptions? No problem! Hear an entire new album each week. It's easy. None of those nes music frustrations. Plus: the weekly CONCERT information list. What more could you want?

TUESDAY

11 am
CAMBRIDGE FORUM

This spring series presents an excelent sampling of America's great minds speaking out. Among the luminaries featured in this series are: John Kenneth Galbrath, Joseph Collins, Marshall Goldman, and Robert D. Richardson all addressing a variety of issues. Write to:
Cambridge Forum, 3 Church St., Cambridge, MA 02138

7 pm
CONSIDER THE ALTERNATIVES

Quality reporting form the perspective of sanity. It's an alternative view of domestic and international policies of the U.S.. Produced by the *SANE Education Fund, 5808 Greene St., Philadelphia, PA, 19144.*

10 pm
CHUCKLES WITH CHUCK
Chuck Poulton

"Laughter is very good for us. We should all do twenty laughs a day." --Kip Addotta

So tune in for standup comedy, novelty tunes, and other funny stuff that is guaranteed to meet your minimum daily laugh requirement.

WEDNESDAY

11 am
SOUNDINGS

A new addition to this spring's schedule from the National Humanities Center, Soundings examines the many facets of American and World History, and its relevance to out lives today. Write to:
National Humanities Center, P.O. Box 12556, Research Triangle Park, NC 27709

7 pm
GAYWAVES

Continuing weekly with news of the gay community, GayWaves features a regular calendar of local events, along with music and discussions of gay and lesbian issues with people from both the Cleveland and national gay scene. *c/o WRUW-FM.*

10 pm
GLOBAL TAXI

Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus and theme.

11 am
PICKLEBERRY PIE

A show for our young and young-at-heart listening audience. Lots of fun stuff to hear and do! Tune in for special holiday programs. For information, write to: *Pickleberry Pie, 137 Sunnyside Ave., Santa Cruz, CA, 95062.*

THURSDAY

6 pm
THE GREG HOLTZ SHOW

Watch out folks! Here he comes and just remember it's just for the fun of it! Supper hour polkas, conversation, and happy feet for one full unstoppable hour that you won't be able to sit down to.

7 pm
WRUW NEWS MAGAZINE

A diverse collection of short news modules from inside and outside Cleveland and University Circle. Always interesting and always informative. Weekly calendar of University Circle Events. Hosted by David Caban. *c/o WRUW-FM.*

10 pm
WALKING DR. BILL'S R&B SURVEY

A weekly series of featured Rhythm and Blues artists and labels.

FRIDAY

11 am
NEW VOICES

High-quality reporting and commentary upon issues which make headlines and others which escape public notice. Produced by: *Public Interest Video Network, 2309 18th St., NW, Washington, DC, 20008.*

7 pm
VOICES OF FREEDOM

A 13 week series tracing the roots of jazz, from its musical evolution to its role in society. Features samplings of many jazz greats, sometimes in rare, unreleased form.

SATURDAY

10 am
FINNEGAN'S WAKE

A full hour of Irish and Scottish folk music produced and hosted by John Zeitler.

2 pm
LIVE FROM CLEVELAND

Live music either direct from WRUW's studios or prerecorded elsewhere. All types of live music (yes, all types). Tune and experience it live!

Underwriting Announcements

WRUW would like to thank the following area businesses for underwriting shows:

Old Erie St. Bookstore, 2128 East 9th St., Cleveland, 575-0743. Specializing in rare and out of print books.

Goose Acres Folk Music Center, 2175 Cornell Rd., Cleveland, 791-5111. Quality acoustic instruments, instruction, and repairs.

Club Isabella, 2025 Abington Rd., Cleveland, 229-1177. Fine food, drinks, and jazz.

Body Language, 3291 W. 115th St., Cleveland, 251-3330, A store of essential body supplies.

Mind, Body, and Soul, P.O. Box 23042, Euclid, 44123, 261-2610. The self-awareness health care guide for North- eastern Ohio.

Biashara's, 1807 Coventry Rd., Coventry Village, 44118, 932-0237. Importers of African and Carribean artifacts as well as ladies' and men's contemporary and casual clothing.

Barking Spider Tavern, on the CWRU campus at 11310 Juniper Rd., 44106, 421-2863. Providing beer, wine, live music, food, and games.

Second Story Exchange, 11204 Woodland Ave., Cleveland, 44104, 231-3030. A consignment shop for things too good to give away.

If your business is intersted in underwrring a show on WRUW-FM, please contact Joe Banks or David Caban at 368-2208.

WRUW EXECUTIVE STAFF

General Manager	**David Caban**
Program Director	**Joe Banks**
Music Director	**Wade Tolleson**
Public Affairs Director	**Edie Vargo**
Public Service Director	**Phyllis Boehme**
Station Promotions/Public Relations	**Brian Davis**
Concert Promotions	**Liz Caston**
	Larry Collins
Chief Engineer	**Phil Way**
Technical Director	**Chuck Poulton**
Technical Consultants	**Rolf Taylor**
	Chas Honton
Training Director	**Mike Reilly**
Production Director	**Joe Riznar**
Station Advisor	**Larry Killen**

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WRUW-FM is the student radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music, and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Rd., Cleveland, OH 44106. Our phone number is (216) 368-2208.

The WRUW Program Guide is a publication of the WRUW Promotions department. This edition is available in stores throughout the Cleveland area, or by mailing **TWO** 22 cent stamps-- **no envelopes please** --to WRUW at the address above. Advertising and underwriting rates are available on request. Circulation:12,000.

Printed by P.M. Graphics, Twinsburg, Ohio

WRUW Program Descriptions

SUNDAY

2am
M. MOM MEETS L-TRYPTOPHAN AND WINS!
M. Mom
Wrestling goes bump in the night. It's punk, fun, rock, talk, walk--don't run!

7am
THE WAX MUSEUM
Dave Brown
Features rare Rhythm and Blues and Rock & Roll from the 50's and 60's. These are **not** the type of oldies you would hear on other stations.

10 am
CLASSICAL ENTERPRISE
Wade
Sit back and listen every week for some of the more innovative and **rarely** heard music of the classical genre.

2 pm
BEAUCOUPS OF BLUES
Howard Wayne
Sunday Blues for Holey Sourlers.

5 pm
DEFINITELY DOWNTOWN
Don Sebian
Jazz for early Sunday evening, featuring Bebop, hard bop, and post bop, along with tangential excurisions into blues, big band, and avant garde.

8 pm
THE RHYTHM METHOD
Chris Hagen
The right time to listen. Take a chance with the latest in **dance** and **trance** music.

11 pm
TWO-BRAINED STEGOSAURUS DRIVE-INN
Randy Woodling
Progressive **rock** of the 60's, 70's, & '80's, featuring dope-addled freaks who tried to make rock albums but succeeded only in **ruining** the minds of the youth of their time.
P.M.R.C. DISCLAIMER:
This show intended for educational use only.

MONDAY

2 am
BEN'S PLACE
Jeff Barratt
A **schizophrenic** excursion from the roots of '77 punk in the mid-psychadelic era up through the mid-70's and into the industrial music of the 80's.

5 am
THE VELVET TOUCH
Johnny Sherman
A presentation of contemporary jazz music with a pinch of Fusion, and a scent of Big Band for flavor. Featuring jazz guests past and present. Keeping ever so pure the Velvet Touch of jazz music...Share the experience.

7 am
THE FLESH TORPEDO
Mike Reilly
she had legs a mile long and they stretched all the way up to heaven and deep green eyes driving a huge black cadillac and i said oh jesus here it is thanatos and libido here is what i have been looking for oh jesus and i sat there breathing in ozone and sex in the crimson dawn with nicotine stains on my fingers and a brown paper bag and watched her. **ROCK.**

9 am
ALL-TERRAIN ANIMAL
Douglas Lape
Play with it. Touch the animal just once and you'll know you love it. Then take the beast with you everywhere for protection, enlightenment, and delightful taste. Yes, you can be the taste-tester, too. Part fish, part dog, part dinosaur... Rocking **pop** material beyond belief.

11:30 am
THE WRATH OF THE THRASH QUEEN
Stella
Thrash and death metal at its utmost **extreme**. Raw, brutal, and offensive. The kind that separates true metallers from countless trend follwing poser wimps. Just one listen will either have you thrashing around your room like a mindless maniac, or heading to the nearest toilet in total disgust. Not for the weak at heart.

2 pm
NAUGAHYDE REALITY
Dennis Sichner
The best in straight-ahead, mainstream **jazz**. Occasional explorations into Jazz Fusion.

5 pm
SALIVA BUBBLES
Chris Jones
The unloved **mutant** offspring of rock 'n' roll. Coil to Cocteaus. Nitzer to Neubauten. Wire to Wiseblood. Wanna go for a ride, neighbor?

7:30 pm
ANNIE'S BLUES SHOW
Annie
Nothing but the blues.

11 pm
HUBUB
Catherine Butler & Jordan Davis
Hear anacondas swerve
beneath astute desires.
Avoid further qualms.
Put away the recipes
and clear your vision.

TUESDAY

2 am
LETHAL LINGUINE
Tony Defazio
Features stuff from **various** groups like: Sex Pistols, Siouxie and the Banshees, GBH, Concrete Blonde, Circle Jerks, Bauhaus, Wire... and lots of new stuff. Beware of occasional excursions into "other" radio experiences.

5 am
NO COMMENT
Francis Uy
Wow, I got a show! I'll play my favorite punk and new wave, plus any and all requests. Get up! It's time to face the beat.

7 am
IMMANUEL'S DOGMATIC SLUMBERS
James Spurrier
Listen to the present thought forms of musical artists through their music and lyrics. A special feature of this show will be a new album spotlight each week.

9 am
SOMBRE REPTILES
Jim Baxter
A sonic **miasma** that somehow found its way into your radio this morning. Rootspunk, funk, industrial, art rock, psychedelia, and noise patterns which defy description.

11:30 am
BEST PLAYED LOUD
Lloyd Bailey
Heavy Metal, a sort of rock music horror movie. It's deafeningly loud, exaggerated, rude, out for thrills, proudly hostile toward aesthetic niceties, and constantly striving to appall the latest generation of parents who thought they had seen it all. Crank it up! After all, it's best played loud.

2 pm
SHIFTING THE JUNK!
Diana Mars
Various sizes of Rock 'n' Soul: loud, rhythmic, old, and new mixed in with some very funny shapes that have unusual colours and textures. Basically slithy music to gyre and gimble to. Go for it!

5 pm
AN ISLAND IN THE MOON
Ron Emoff
"So really, what's the idea of playing Stravinsky, then pygmies from the congo, followed by someone sawing a cello in half, then Bob Dylan?"
"Don't ya understand? It's all the same song. It just depends on how you **listen** to it."

11 pm
VISCIOUS SIDEDISH OF BEALZEBEB
Josh Bayer
Dr Roberts: "Yes! I believe in the **vacancies** of the mind. Fill them with my stuff. The word. The law. Yes, hear me my children. I need your help to help you!"
Oprah "URRRP! Oh, heavens!"
(Commercial)

WEDNESDAY

5 am
ON THE UPSIDE
Mason Miller
To help you get out of bed and "on the upside" in the morning here's what we at WRUW like to do: Take the best in modern/progressive music, mix in some rap and funk, add a piece of soca and ska, and top it off with a touch of jazz. Always taking into consideration what **you** want to hear. Jump out of bed and look at life from the upside!

7 am
ZULU ECHO
John Meadows
Funk, Ska, African, Jamaican, Jazz, Fusion, Progressive to just about anything you want to hear! This is the show that stresses **rhythmic diversity!**

9 am
THE NOTELL MOTEL
Monika Vazirani
Check in and discover some of the most exhilarating dance music, modern vibrations, and periodic exotic specials. Loosen up and let your body move. Don't worry. I won't tell.

11:30 am
IN SEARCH OF MY LOST SOUL
Cushmere
Radio that's lost its way home.

2 pm
NUCLEAR ECSTASY
Sue Jaconetta
A **mixture** of new wave, new age, dance music, and a bit of comedy. Call in and request something that will enhance your nuclear ecstasy.

5 pm
PUT ON YOUR FACE
Joe Banks
New Music for the Active Listener.
Breaks down all facial barriers.
Smooth and scraping.
Watch for new specials.

7:30 pm
SPATIAL IMPRESSIONS
Edmond Wong
Journey into the realm of Progressive and New Age Music. Let the soaring synthesized music mixed with piano and soft New Age sounds take you on a stimulating and soothing flight into your imagination.

11 pm
THAT'S HOW I ESCAPED MY CERTAIN FATE
Scott Larson
Random samplings of folk, bluegrass, jazz, horribly deranged industrial noise, and lots of other stuff.
More of those damned unrelated quotes:
"He was carried through the exit to the back street and lifted in to a police car. The siren began to scream and at first he thought he was making the noise himself. He felt his lips with his hands. They were clamped tight. He knew then it was the siren. For some reason this made him laugh and he began to imitate the siren as loud as he could."
-Nathaniel West, The Day of the Locust

THURSDAY

2 am
COLORING WITH ONE COLOR TO GET ATTENTION
J.J.
Timmy looked at his spoon with amazement. How could something that dull be sticking straight into his arm? Just then, Timmy's dad entered the kitchen and forced a pitchfork down his throat. He apologized, withdrawing the hay-covered implement and sat down facing Timmy. Timmy and his dad stared at each other for what seemed like days. At the end of four months, Timmy asked for his arm back and found it much easier to tie his shoes. **Listen and find out.**

5 am
NEKED RADIO
Jen Sedwick
Stark raving infusions of sound guaranteed to stretch to all ends of any spectrum. Watch it hit you and let your imagination reel. Whatever you like from avant garde, industrial, to reggae and blues are sure to be running amuck. **Listen...**

7 am
COFFEE TOAST AND JAMS
Oz King
House, Club, and Rub-a-dub your way to conciousness. This weekly wake up party is guaranteed to move your mind, body, and soul. WORK IT OUT and WIPE THAT ZAK OFF YOUR RADIO. (Jam General's warning: "Zak attacks" can be detrimental to your rhythmic equilibrium.)

9 am
PLAID FOR THE MASSES
Jennie Lennon
An eclectic sample of dance and new wave, progressive and industrial with some technopop thrown in. Usually incudes something with a good beat.

11:30 am
KING BUGS
David Earle
WRUW's only highly selective **Hard Core** show. Elvis never did drugs. Positive music with a crunch. Oatmeal and milky white Peruvian butt mulch.

2 pm
THE RISKS OF ADVENTURING
Steve Lin
"Yes, Arcand Melanc's death Thursday afternoon was a shock to everyone because we all thought he was strong enough to handle it. Still, he knew the risks and he acted upon them. Can YOU? Find out immediately." Warning: May increase musical appreciation.

7:30 pm
WHEN THE ROSES BLOOM AGAIN
Cousins Dave and Dan Wilson
Country roots, and branches from all eras: Old Timey, Bluegrass, Rockabilly, Tex-Mex, Western Swing, Cajun, Ragtime, Country, Blues, Hawaiian, Acid Banjo, and Crabgrass.

11 pm
JUMP I WON'T CATCH YOU
Brian Davis
A kindly father puts his son on the roof, and tells his son to jump. The boy jumps to his father's outstretched arms. The father moves causing the boy to fall flat on his face. The father says to his son, "Never trust anyone!" No format.

FRIDAY

2 am
LOST IN THOUGHT AND TOBACCO
Harold Henderson
Why descibe the indescribable?

5 am
CLASSICAL VARIATIONS
Paul Masline
Classical music with an emphasis on familiar music performed in an unfamiliar way.

7 am
CLASSICAL CAFFEINE
Melissa Brown
Try something different and tune in for your morning dose of caffeine--classical style! Hear works from Gregorian Chants to Bach Fugues up through the 20th Century. Listen for special tribute shows thoughout the semester.

9 am
LADY PLAYS THE BLUES
Andrea
One fish, two fish, red fish, BLUE fish. This show is all kinds of blues. From a gut bustin' bottleneck boogie to the steaming bite of slow blues. Everyone from Howling Wolf to Robert Cray, from Billie Holiday to Koko Taylor. Check it out and play your radio **LOUD!**

2 pm
BOHEMIAN GROOVE THANG
Liz Caston
Twisted diversions of mixed sounds float by on a cloud of no particular agenda as you soar across the sky of many musical formats. Proper dress required.

CONTINUED ON PG. 12

Spring 88 WRUW 91.1 FM 368-2208

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
2 am	M. Mom M.Mom Meets L-Tryptophan and Wins!	Jeff Barratt Ben's Place DISCO INFERNO	Tony Defazio Lethal Linguine DON'T EAT IT	Paul Gardner Roots, Rockers, Radicals, and Reggae FREEFORM	JJ Coloring With One Color to Get Attention SIX FEET OF TERROR	Harold Henderson Lost in Thought and Tobacco YOUR FORMAT HERE	Neal Dare Waves DUTY NOW FOR THE FUTURE	2 am
3								3
4								4
5		Johhny Sherman The Velvet Touch Jazz Calendar at 6:00	Francis Uy No Comment SORT OF NOISY	Mason Miller On the Upside FUN WITH MUSIC	Jen Sedwick Neked Radio STARK FREE (?)	Paul Masline Classical Variations CLASSICAL		5
6							Wade diversified, inc. FREEFORM	6
7	Dave Brown The Wax Museum 50's/60's R&B/ Rock 'n' Roll	Mike Reilly The Flesh Torpedo ROCK-HARD AND THROBBING	James Spurrier Immanuel's Dogmatic Slumbers NEOPHILOSOPHICAL	John Meadows Zulu Echo FREE RHYTHM	Oz King Coffee Toast and Jams REGGAE/HOUSE	Melissa Brown Classical Caffeine CLASSICAL, OF COURSE		7
8								8
9		Doug Lape All-Terrain Animal ROCKING POP	Jim Baxter Sombre Reptiles FORMAT?	Monika The NoTell Motel DANCETERIA	Jennie Lennon Plaid for the Masses FREEFORM	Andrea Leonard Lady Plays the Blues JUST BLUES		9
10	Wade Classical Enterprise CLASSICAL						FINNEGAN'S WAKE	10
11		DIMENSIONS	CAMBRIDGE	SOUNDINGS	PICKLEBERRY PIE	NEW VOICES	Cousin Jimmie Wilson Roll Away the Dew COUNTRY/FOLK	11
12	David Caban Sunday Matinee MUSICALS	Stella Wrath of the Thrash Queen TOTAL DEATH	Lloyd Bailey Best Played Loud HEAVY METAL	Cushmere In Search of My Lost Soul GROOVY	David Earle King Bugs CRUNCHY, ELVIS, BUGS,KING	Carole Boos Blood and Chocolate FREEFORM		12
1 pm								1 pm
2	Howard Wayne Beaucoups of Blues BLUES	Dennis Sichner Naugahyde Reality TOTAL JAZZ	Diana Babe Shifting the Junk A MAIN COURSE	Sue Jaconetta Nuclear Ecstasy NEW WAVE DANCE MUSIC	Steve Lin The Risks of Adventuring FREEFORM ACTION	Liz Caston Bohemian Groove Thang Macrobiotic Version MUSIC FOR THE SALAD BAR	LIVE FROM CLEVELAND	2
3							Prince Jump for Joy REGGAE	3
4	CHANK-A-CHANK				Michael Arnovitz Bad DNA THE GREG HOLTZ SHOW			4
5	Don Sebian Definitely Downtown JAZZ	Chris Jones Saliva Bubbles ROLLING ROCK	Ron Emoff An Island in the Moon FORM FREE	Joe Banks Put on Your Face NEW LOOKS		Edie Vargo The Mish-Mash Hour MISHING YOU	Czarina Katarina Slave to the Rhythm DISKONO	5
6								6
7		WINGS	ALTERNATIVES	GAYWAVES	WRUW NEWS MAG	VOICES OF FREE	Chris Hellmann Quark Repair for Quantum Mechanics CONTINUOUS WAVE	7
8	Chris Hagen The Rhythm Method DANCE/TRANCE	Annie Annie's Blues Show QUEEN OF THE BLUES	Larry Collins Weekly World News FLACID	Edmond Wong Spatial Impressions NEW AGE/ PROGRESSIVE	Dave & Dan Wilson When the Roses Bloom Again COUNTRY ROOTS & BRANCHES	Joe Riznar Your Favorite Rebellion ASSORTED ROCKS		8
9							Lawrence Kren Absolutely Free FORM? FREE OF COURSE	9
10	Wrong Time to Listen	THE NEW ALBUM HOUR + concert into	CHUCKLES WITH CHUCK	GLOBAL TAXI	WALKING DR. BILL'S R&B	Jim Szabo Down By the Cuyahoga Jazz Calendar at Midnight JAZZ		10
11	KEN NORDINE	Catherine Butler	Josh	Scott Larson	Brian Davis		Steve Hunder	11
12	Randy Woodling Two-Brained Stegosaurus Drive-Inn	Hubub	The Viscious Sidedish of Bealzeebub	That's How I Escaped My Certain Fate	Jump, I Won't Catch you		Apocalyptic Jass	12
1 am	CHEMICAL SWAMP	MISC. MUSICS	STRYPER HOUR	PSYCHOTRONIC	NO FORMAT		JAZZ	1 am

Durchhalten! Telling it like it is.

by Michigan Mom

I once thought I had rotten romantic instincts, but now I see that everything fluctuates constantly. Yes, we choose a lot of what we perceive, sometimes to our own detriment, the familiarity of an unhappy scenario versus the danger of possibilities we don't know for better or for worse. Every defense mechanism is, ultimately, self-defeating.

I assigned myself a sense of purpose when creative commercial radio was no longer required by a mass public. I mourned each pitiful, lingering death. A lot of equally idealistic or just plain obstinate folks at WRUW helped me realize all those years of radio rattling around in my head. They offered expertise before I had it and support when station politics were a threat, and WRUW grew into a joyous but serious interpretation of everything this radio fanatic knew was noble.

In a very real sense, WRUW is a sanctuary because what is now accepted as the natural way of presenting a spectrum of music in an innovative style is a depository of rock radio from the 1960's. In those years, you could listen to AM stations from different cities and hear regional talent and local hits played with a distinctive attitude.

Today, a few agencies consult all the radio stations in different cities. Every city has its "morning zoo," its "magic" station, and its "lite rock." With the advent of satellite radio, I foresee no local origins of programming at all. This certainly doesn't excite an old woman who was once a little girl caught up in the discovery and adventure of Boston bands on WBZ, Chicago groups on WLS and WCFL, and hits peculiar to certain regions of the country. Last year I dialed around in Houston, Texas, New Orleans, Louisiana, and Baltimore, Maryland, and I found no difference in radio whatsoever, despite the obvious geographical and cultural differences from Cleveland. I never thought the day would come when the first switch I'd reach for on a radio would be the "off" switch. It broke my heart.

Who needs talent when an entire radio program is picked by a computer plugged into lifestyle surveys set to maximize profit according to the interests and buying power of a extend their senses with technology, but all we express is our frustration. We vent hostilities on strangers, but is it any surprise that we learned to interact contentiously when most of the adults from whom we learned our behavior unhesitantly argued in our presence but were embarrassed to express affections openly? Most of us say "Hello" by extending a leg to trip each other.

It happens and it's gone, eventually. Coincidnce gives us counsel and we dip into our private reservoirs of habit or ethics but we wonder whether we understood the signs. Do we obey the old rules or were we to break them? I wonder if opportunity lures us into thresholds only to slam doors in our faces.

When I thank my old mentors, Don Vandemark, Gary Rhamy, Ken Nemeth of WWST, Bruce Bradley of WBZ, Jackson Sanders of WAKR, Ed Busch, Joe Van, Dave Schaeffer, Don Z., Tommy Shannon of CKLW, and the legendary Martin & Howard and the late Jim Runyon of KYW, Cleveland, should I actually be grateful for the alienation I suffered by the bewildering and twisted communications from my parents that drove me into that timely embrace of great radio? Every radio station contributed to the the beating heart of the WRUW crystal at 91.1 FM.

I don't need to describe what those voices did or said because the best of it is infused into WRUW and recreated here. I projected the happiness and affection I needed into radio and I'm as pleased as a mother could be that the staff respects, nurtures and maintains those feelings and obligations.

WRUW must be protected from the looming shadow of commercial radio run by accountants rather than broadcasters as well as the FCC's indifference to business practices that rape radio stations when new owners run stations as cheaply as possible for the highest resale as soon as possible.

The FCC displays an ever-increasing petulance about artistic content but will not establish definitions, so no one can know what is obscene until it is broadcast and the FCC clamps down. Of course, this keeps nervous station owners from any adventurous programming. Although the FCC's ambiguity makes follow-ups difficult to enforce, small stations face financial ruin to prove their cases in court. This reminds me of high school dress codes, demographic? Disc jockeys are minimum-wage employees. The gap between the music selection available on commercial radio and the actual amount of music that exists keeps increasing. Ten years ago, WRUW was a showcase for creative people. Now, WRUW becomes absolutely vital to the music industry itself for record sales and minority music interests; to quote Ian Sholes, ". . . the music of people whose demographic doesn't count,"---- people who don't have enough buying power to interest commercial radio.

You can't help but wonder what record companies think about another trend; stations that advertise "no d.j.'s." There's no one to sell product. There is an argument that by the late 60's/early 70's some disc jockeys were busier dribbling their egos over the air waves than creating a sense of companionship, a mood, or giving information. Maybe the slow murder of localized, personal radio created an over-reaction. At that time, the first large consultancies were taking over the radio stations, giving announcers their names to use over the air, no leeway in self-expression, cue cards with exactly what was to be said and dictating the policies that have homogenized radio into dozens of the same radio stations in every city.

WRUW has its own critics, people who would prefer our programmers to do nothing more than sell product. We're fifteen years past the last great creative commercial radio station; it probably requires a quantum leap to experience a radio program which is much more than merely playing records.

A lot of people don't have the habit of dialing around for something new and different because radio hasn't offered anything new and different for fifteen years. FM became dominant, and listeners blame us because they didn't find us earlier than they did! Most people have experienced radio like someone's speaker in a window of the house next door or volume from a neighbor's apartment. It's ignored if it's a song someone likes; if it's a song someone dislikes, the neighbor is self-indulgent. Indulgence is in the ear of the beholder.

I wonder if people always projected their personal or professional unhappiness on those souls so dear to me, those wonderful mentors whose disembodied voices dispelled my insecurity and pain? Humans artificially when the principal suddenly declares a clothing item prohibited only when a number of students or a certain group of students wears it.

Hurray for everyone who bothered to comment on our listener survey and a hope for happiness for every sad soul who harasses our volunteer staff. May we all synchronize with time and space and sink into those warm, still waters that run silent and deep with no sense of discomfort, no apprehension of suffocation when the waters close overhead. The first two pillars of Marconi's four-pillar set-up are now underwater off Cape Cod, but I still leap into the luminiferous ether that Michelson/Morley declared nonexistent at Case half a century ago. WRUW. . . sweet revenge.

Digital tape controversy

by Chuck Poulton

Recent advances in the electronics industry have brought sound quality to the consumer that was unthought-of only a few years ago. On the forefront of this technology is the Digital Audio Tape Recorder, or DAT.

The DAT uses a combination of technology from the compact disc player and the VCR to provide digital recording and playback capabilities. The advantages of digital recording techniques over conventional (analog) methods are numerous: the dynamic range of the music and the signal to noise ratio of the recording are far better than with analog recorders, variations in tape speed that cause changes in pitch are eliminated, and there is no loss in sound quality from generation to generation of digitally copied tapes. (However, because of inherent differences in the two formats, DAT's won't be able to make *perfect* digital-to-digital copies of compact discs).

Unfortunately, however, the DAT is about to set the audio and recording industries on a giant step backward. Because of pressure from record companies wanting to prevent unauthorized duplicating of prerecorded material, legislation has been proposed in Congress to require that all DAT's sold in the United States be fitted with a circuit that shuts down the recorder if an attempt is made to copy the protected material.

Note that under the current copyright laws, the definition of "unauthorized duplication" does not include the home taping of your own albums for personal use. This includes taping your albums or CD's to play on your car stereo or portable tape player, and making "backup" copies to keep original records in good condition. These things obviously won't be possible with DAT's if the anti-copy system is included in the machine.

However, the loss of your personal taping freedom is not the most serious problem with the proposed anti-taping system--the method behind it is. In order for the system to work, a certain frequency band is removed from the material to be copy-protected. The anti-copy chip in the DAT recognizes that the frequency band is missing , and shuts down the recorder. Since any notes that fall into that frequency range will be softened or eliminated (and since record companies will want to copy-protect everything that they release), the sound of all the records, cassettes, and compact discs that you buy will be degraded--even if you don't ever plan to use a DAT!

The way that the system works is that a filter is inserted into the recording system that limits the frequencies between 3715 Hz and 3965 Hz, totally erasing the notes closest to 3840 Hz. On a piano, for example, the highest A-sharp and B-natural (with fundamental frequencies of 3720 Hz and 3951 Hz respectively) will be directly affected. Furthermore, the harmonic content of other notes will be equally limited, affecting the overall "sound" of any particular instrument.

To be fair, it should be said that the side effects of the copy encoding process are not always noticeable because the frequency band affected is small compared to the entire audible frequency range. According to tests conducted on the system, most popular music is so "dense" that the small section of missing notes wouldn't matter too much, but the effect on classical and jazz recordings is much more easily noticed. Nonetheless, anyone listening to copy-encoded music would always wonder if the music would sound just a little better if it wasn't encoded. And isn't that what everyone wants from their recorded music--a perfect reproduction of the original performance?

Furthermore, certain instruments, like the violin and the clarinet, produce frequencies around the "notch" area,

continued on pg. 12

Pianosaurus Interview

Alex Garvin, Bianca Miller, and Steve Dansinger of the group Pianosaurus. The worlds only toy instrument band.

(File Photo)

Editor's Note: The following is an interview conducted by Katarina Orsanic, a programmer at WRUW, with Pianosaurus, whose members include Alex Garvin, songwriter, vocalist, and guitarist; Bianca Miller, keyboardist; Steve Dansinger, the drummer; and Richard Gere, lead guitarist.

The band was originally from Providence, Rhode Island and is considered the only band in the world playing toy instruments. The band has played in Europe, and has released albums in France and the United States. Their U.S. album, Groovy Neighborhood, *was released on Rounder Records, a Boston record company specializing in unusual artists. Katarina interviewed Pianosaurus between sets of their show at Peabody's Down Under.*

by Katarina Orsanic

Katarina: Have you ever played in Cleveland before?

Alex: Yeah, this is our first time in Cleveland or even anywhere Midwest. This is our first Midwestern tour.

K: How did you get started as a band?

Alex: Well, like any band gets started. Someone wants to have a band, people want to play music and we all got together that way.

K: Why the toy instruments?

A: Well that was an idea I had of the kind of band that I wanted to have and I was fortunate to know and to meet Steve and Bianca at the time. (Both) were very accomplished musicians, but were open-minded enough to kind of try something different. A lot of musicians are supposeed to be open-minded; but I'm happy to say that a lot of them aren't (open-minded), especially the better ones, unfortunately. Basically it's known as the musician's mindsqueeze.

Steve: The Vulcan Mindsqueeze. (laughter)

K: Where did you first play?

A: The clubs in New York like CBGB's

continued on pg. 12

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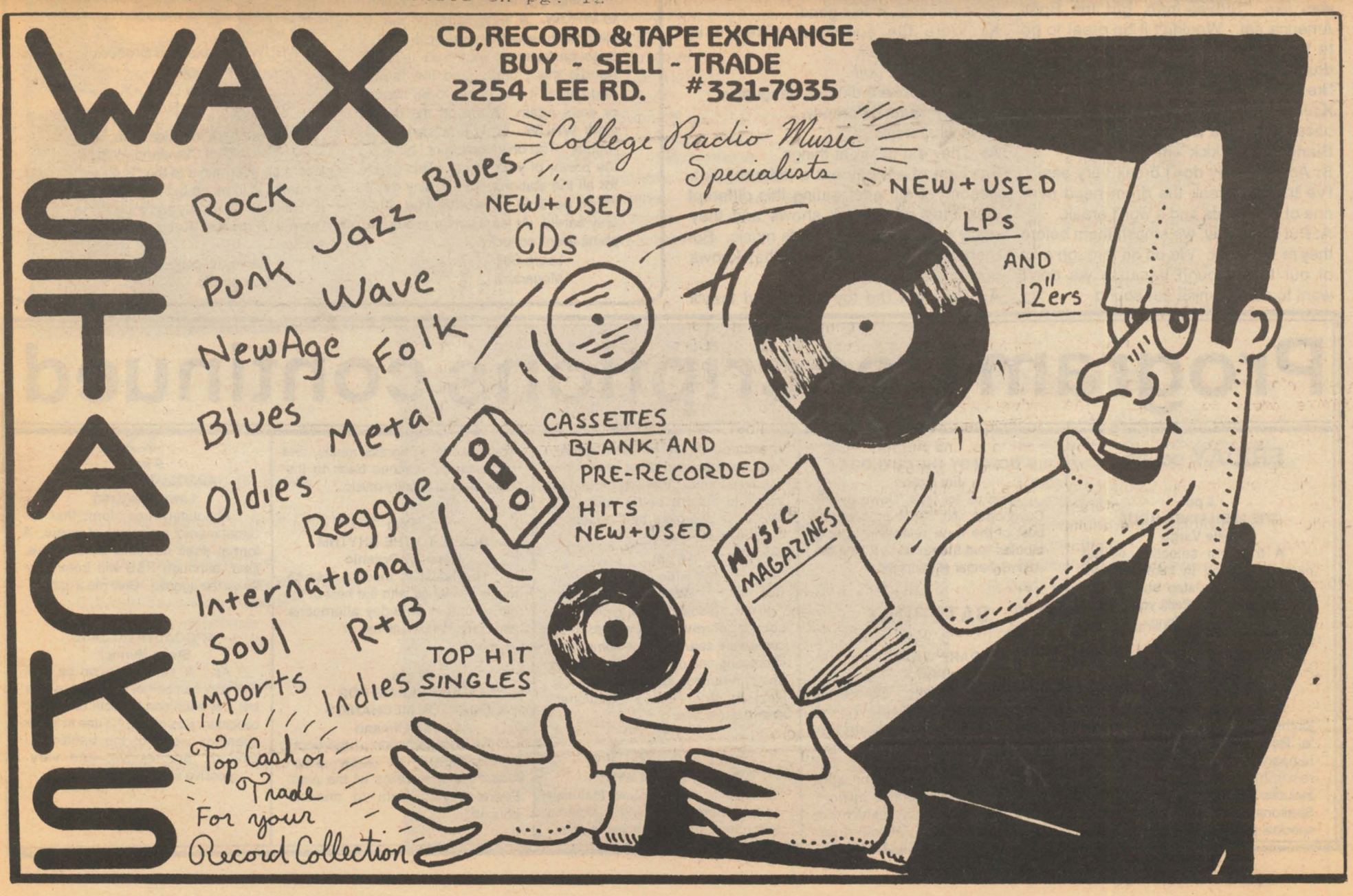


Interview

continued from pg. 11

and...

Steve: Speakeasy.

A: Folk City was our first kind of place that we found where we actually felt welcome. It was the first place that we went where they got the idea. Everywhere else we were kind of met with confusion.

K: Did you use conventional instruments before?

A: No. Pianosaurus was conceived and always was a toy band. I mean that's what it is.

K: Do you think you'll ever go back to conventional instruments?

A: No, Pianosuarus is like the toy band.

K: What are some of the problems in making the transition from ordinary instruments to toy instruments? Did you find it harder to play a toy guitar?

A: Yeah, well, it does take special considerations to play toys. Steve will talk about this from a drummer's vantage point.

S: Aim. Aim. It is very easy to miss a toy drum.

K: Do you prefer a Smurf drum set to a Muppet drum set?

S: I prefer the look of a Smurf drum set because baby blue is my favorite color. Actually, the Smurf set is no longer a Smurf set. They don't make them anymore. It's now a Boss Drum America which is made by Ohio Art and it looks so cool. It's red, white, and blue and it says 'Boss Drum America' and the people in France, they really liked it.

A: Steve and I were in the toy store, they had the 'Boss Drum America' hung up there and the Muppet Babies and I was like, "Steve, man, get the Boss America set. Wouldn't it be great to go to the midwest with a 'Boss America' drum set? It would be really heartland like Mellencamp."

K: Do the instruments break easily because they're toy instruments?

Bianca: If we kick 'em.

S: Actually they don't break very easily. I've tried to break the drum head over one of our heads and it won't break.

A: Put it this way, we smash them before they're worn out. We do go through a lot of our toys though because we don't want to compromise our sound.

K: Do you spend a lot of time in toy stores?

A: Yeah. We used to more but now we kind of know the gamut of toy instruments. We know what's out there and when something new comes out we get pretty excited about it.

S: That would be pretty perverse to spend a lot of time in toy stores, I think. I mean we've spent enough time over the years to know what works, what doesn't and whatnot and to see that the Boss Drum America kit just doesn't match up to the Muppet kit.

K: Do you think other bands will follow in your footsteps and start playing toy instruments?

S: If they do we'll sue their pants off.

A: The answer is yes. I do think you'll see imitation toy bands.

S: I have the feeling that there's a craze in England right now.

A: I think so.

S: People in England pick up.

A: They all read those crazy papers.

S: The reviews actually said that the toy revolution was coming, which is scary.

A: God knows what state it's in now.

S: It's underground. Right now they're just kind of fermenting.

K: Alex, do you write your songs with the instruments in mind?

A: Yeah, I think I do. I write them for Pianosaurus. I write songs for the group specifically.

K: You played in France before, didn't you?

A: Yes.

K: When was that?

A. That was about a year ago. That was a lot of fun. Our record came out on New Rose, which is a French company, so we went over there to do some appearances. It was good.

K: Were the audiences different in France than here?

Bianca: *Mais oui!*

A: They spoke a different language.

S: They react differently.

K. In what way?

A: They eat different things.

S: First of all they eat a different diet. Second of all, after eating this different diet, they go to rock shows and they really appreciate good roots music. But there's no one over there that knows how to play it.

A: They get the toy band, and they'll take what they can get.

S: But then when we started playing the slower stuff, the ballad pop stuff, what happened?

B: *Le guerre! Le guerre!*

S: Half of them stayed with us and half of them stormed the Bastille.

A: It was what later became known as "*le controversie Pianosaurus*". But it was funny. We got a real mixed reaction. Some really supportive reaction and some really violently negative reaction.

S: That's what's interesting. There's no middle ground. They either love you or they hate you.

A: And you must respect that about them.

K: So what's in the future?

A: The CD's coming out, it's due any time now, and we're just touring for a little bit and getting out there because we haven't really toured before. We've just stayed in New York all of this time. We'll just get out a little bit and just have some fun.

Controversy

continued from pg. 10

If you feel that the incorporation of anti-copy chips in DAT recorders is a bad idea (or a good idea), let your Congressman know how you feel. Or call the Home Recording Rights Coalition at 1-800-282-TAPE for more information. but not in it. If you try to record a performance with one of these instruments (legally) the anti-copy chip could be fooled into thinking that it is recording protected prerecorded music and shut down the recorder (falsely). Would any musician want to use a DAT to record his or her music if the DAT might shut off in the middle of a performance?

Finally, what about the future? If the anti-copy chip is allowed to be included in DATs, why wouldn't it then be included in cassette recorders or VCRs?

SURVEY COMMENTS

The only thing I have, is the possibility of being a little more clear on the order of what's played. For instance, WRUW is an alternatvie radio station. And, being that, we (the listeners) are exposed to most of the music for either the first or second time, we cannot always catch the name of the artist/band let alone the title of the song. I need these in order to make a good tape or to go and purchase music that I enjoy. Thanks!

David Sawitke
Cleveland

The other day at work I was listening to WRUW. A song came on that I liked so I turned it up a notch. My boss came over, muttered "I can't handle this", unplugged the radio and carted it out, never to be heard or seen again. Keep up the good work WRUW. He's a "classic rot" regular. The only complaint I have is the power of your signal. This goes for all the stations. On a rainy day I might be able to receive you, but only barely. At least you're in stereo, some aren't so lucky.

Laura Seli
Mogadore

I wish the station had a longer range. It's even fuzzy downtown and does not reach very far to the east side.

Mike Caputo
Burton

You people at WRUW have a super thing going here! Keep up the super work!

How can peopple stand to listen to that crap above 92? There ought to be more stations like WRUW to let people listen to "real" music. DEATH TO TOP-40!

Bood the station's broadcast range just a wee bit more so I can pick you up better!

WRUW 91.1 rules the airwaves!

Chris Yannella
Willoughby

Living out here in Painesville, Ohio -- 30 miles east of Cleveland, WRUW offers an alternative to the "Buzzard". It comes in in mono but hey, it's worth it. I drive to CSU daily and it's great to listen to in my car. Keep up the good work!

Harvey Yager
Painesville

Program Descriptions continued

FRIDAY CONT'D

5 pm
THE MISH MASH HOUR
Edie Vargo

A freeform selection of fun music designed to take you two steps back, one step ahead, and one step beyond. Pack your cultural baggage and come along.

7:30 pm
YOUR FAVORITE REBELLION
Joe Riznar

Unplug your jukebox and journey to the four corners of **Rock 'n' Roll**.. You'll hear 30+ years of rampant coolness camouflaged to resemble non-entertainment. Includes a real DJ at no extra charge. Seasonal theme shows and other specials possible without warning.

10 pm
DOWN BY THE CUYHOGA
Jim Szabo

Join us for jazz "Down by the Cuyahoga". Jim Szabo promises the best of the **new** releases, special tributes and theme shows, and the Jazz Calendar at midnight.

SATURDAY

2 am
DARE WAVES
Neal

Don't be a geep. Tune those bionic ears in to Dare Waves, permanently holding down the graveyard shift on late night Friday/early morning Saturday. For music to splice tapes and genes by, Dare Waves incorporates modern electronic industrial musak into a 4 hour sonic miasma. Also includes measured doses of avant garde, neoclassical, and other excursions into free format. Working around the clock to build a better you, Dare Waves is approved by the Genetic Engineers of America.

6 am
diversified, inc.
Wade

A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting and different. Folk-based freeform ranging though blues, rock, jazz, country, R&B, international, avante gards, etc.

11 am
ROLL AWAY THE DEW
Cousin Jimmie Wilson

Jimmie does a show featuring both contemporary and traditional **folk** music. He also mixes in some country and bluegrass music, and occasionally reaches back to the early days of country music.

5 pm
SLAVE TO THE RHYTHM
Katarina Orsanic

The latest in modern **dance** music combined with the best of the old. Tune in Saturday afternoons and come dance with me.

7 pm
QUARK REPAIR FOR QUANTUM MECHANICS
Chris Hellmann

An amalgamation of the latest developments in rock plus underdeveloped relics of the past. Exercise your right to musical education.

9 pm
ABSOLUTELY FREE!
Lawrence Kren

Absolutely free; form that is. Spontaneous emissions of music. A format does not exist here at this time, although R&B will frequently be on the agenda. Give me a call!

11 pm
APOCALYPTIC JASS
Steve Hunder

As L.A. said, "Hot can be cool and cool can be hot and cool can be hot and each can be both but hot or cool man, jazz is jazz." Tune in for an evenings worth of the traditional, modern, progressive, and very gressive sides of jazz.

Staff select best albums of 1987

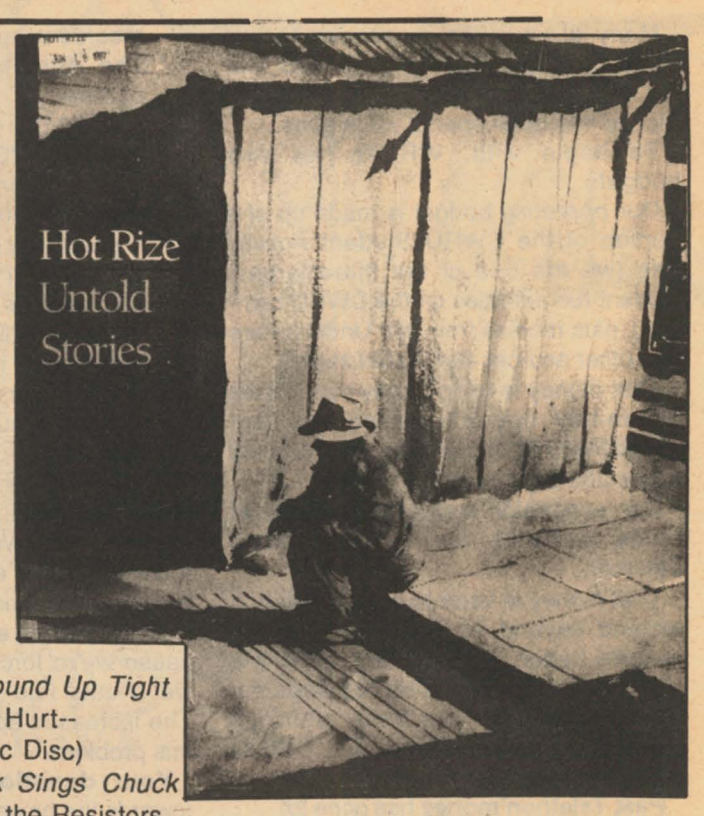
The following are a compilation of what some of the programmers at **WRUW-FM** feel are the best albums of 1987. Most of the albums came out in 1987, but a few are late 1986 releases or did not arrive at the station until 1987. Each programmer listed his/her 10 favorite albums of 1987 in one of the categories of music, and the results were tabulated to arrive at this list.

General

1. Various Artists - - *Potatoes Compilation*
2. Butthole Surfers - - *Locust Abortion Technician*
3. Skinny Puppy - - *Cleanse, Fold, and Manipulate*
4. R. E. M. - - *Document*
5. Smiths - - *Strangeways Here We Come*
6. Negativland - - *Escape From Noise*
7. Swans - - *Children of God*
8. Young Gods - - *Young Gods*
8. Opal - - *Happy Nightmare Baby*
8. New Order - - *Substance*

Country Folk Bluegrass

1. Hot Rize - - *Untold Stories*
2. Parton/Ronstadt/Harris - - *Trio*
3. Steve Goodman - - *Unfinished Business*
4. John McCutcheon - - *Step by Step*
5. Asleep at the Wheel - - *Ten*
5. Ry Cooder - - *Get Rhythm*
5. Alison Krauss - - *Too Late to Cry*
8. Norman Blake & Tony Rice - - *Blake and Rice*
8. Nashville Bluegrass Band - - *To Be His Child*
8. Tanneville Weavers - - *Dancing Feet*
8. Beausoleil - - *Bayou Boogie*



Blues

by Howard Wayne

1. Albert Collins--*Cold Snap*
2. Casey Jones--*Solid Blue*
3. Roy Rogers--*Slidewinder*
4. Roy Bucanan--*Hot Wires*
5. Moses Roscoe--*Live at Godfrey Daniel's*
6. Barrance Whitfield & The Savages *Ow Ow Ow Ow*
7. Lonnie Brooks--*Wound Up Tight*
8. Mississippi John Hurt--*Best of...* (Compac Disc)
9. Chick Willis--*Chick Sings Chuck*
10. Ron Thompson & the Resistors *Resistor Twister*

Music Director

by Wade Tolleson

1. Leonardo Balada - - *Steel Symphony*
2. Brave Combo - - *Polkatharsis*
3. Koko Taylor - - *An Audience With the Queen*
4. Various Artists - - *Geyser* (Enigma)
5. Joe King Carrasco - - *Bandido Rock*
6. Mortno Subotnik - - *The Key to Songs; Return*
7. Echo City - - *Gramaphone*
8. John Hartford - - *Annual Waltz*
9. Longshoreman - - *Walk the Plank*
10. Various Artists - - *Reggae Dance Party*

WRUW 91.1 FM

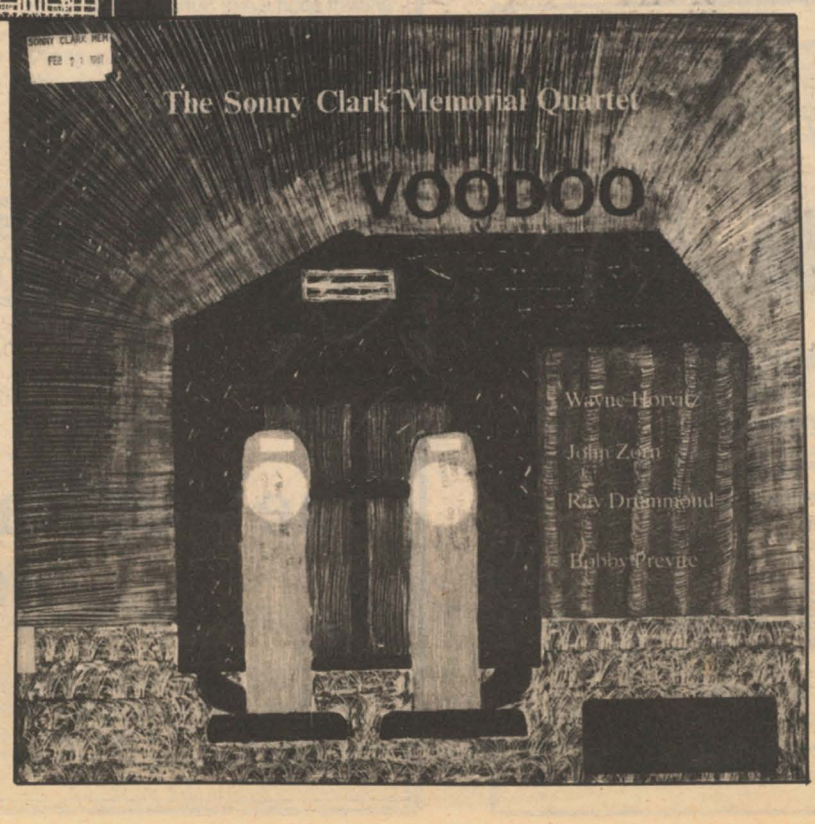
New Age

by Bev McMahon

1. Michael Hoenig - - *Xcept One*
2. Yanni - - *Out of Silence*
3. David Ankenstone - - *Valley in the Clouds*
4. Ashwin Batish - - *Sitar Power*
5. William Aura - - *Half Moon Bay*
6. Peter Davison - - *Winds of Space*
7. Neil Nappe - - *July*
8. Johannes Schmoelling - - *Wuivend Riet*
9. Azuma - - *Azuma*
10. Patrick Moraz - - *Future Memories II*

Jazz

1. Sonny Clark Memorial Quartet - - *Voodoo*
2. Ornette Coleman - - *In All Languages*
3. Henry Treadgill - - *You Know the Number*
4. Michael Brecker - - *Michael Brecker*
5. World Saxophone Quartet - - *Dances and Ballards*
5. Sonny Rollins - - *G-Man*
7. Wynton Marsalis - - *Marsalis Standard Time Vol. I*
8. Eddie Daniels - - *To Bird with Love*
8. Pat Metheny - - *Still Life (Talking)*
8. Bennie Wallace - - *Art of Saxophone*



Obscure

by Ron Emoff

1. Donald Erb - - *St. Louis Symphony Plays Music of Rouse, Erb, and Joan Tower*
2. Ephat Mujuru - - *Master of Mbire from Zimbabwe*
3. Kahil El' Zabar - - *Another Kind of Groove*
4. Kadri Gopalnath - - *Saxophone Indian Style*
5. Mubube - - *Zulu Choral Groups*
6. Mubube Roots - - *Zulu Choral Groups 1940-1960*
7. William Shimmel - - *Accordion Revisted*
8. Ladysmith Black Mambazo - - *Shaka Zulu*
9. Chicken Chokers - - *Shoot Your Radio*
10. La Historia de Son Cubanos Vol. II The Roots of Salsa - - *Sexteto Habanero*

Where Your Donations Go

Many of you who responded to the Second Annual Survey requested that we tell you how your past Telethon money has been spent. Here goes....

To begin with, WRUW has two budgets.

Our *operating* budget is made up of a portion of the CWRU Student Activity Fee (we are one of the three largest student-run activities on the CWRU campus), plus monies from our Underwriters and other sources like T-shirt sales.

That money is used to pay most of the day-to-day operating expenses that keeps WRUW available to you 24 hours a day, 365 days a year.

Our *expansion* budget is made up of funds donated during the annual Telethon.

That money is used to help the station expand beyond its present state and become better. (At least that's what it is supposed to go for. In recent years our operating budget has been shrinking because of a decline in CWRU enrollment.)

Past Telethon money has gone to:

* buying the equipment that we use to do broadcasts of live music like "Live From Cleveland" and "Studio-A-Rama". The equipment includes a sixteen channel mixing console, microphones and other hardware.
* Payment of two-thirds of the loan made to buy our "STL link" to get our audio signal from our studios to our 1000 watt transmitter, bypassing enormous phone line expenses. This included the purchase of an "audio processor" to enhance the sound of our signal. The loan will be paid off next year and we will start saving $7000 in transmitting costs.
* The renovation of our three broadcast studios -- new equipment, soundproofing and more.
* The purchase of three (3) compact disc players.
* The purchase of hundreds of compact discs.
* The purchase of records to replace worn out, scratched or broken records in our collection.
* The purchase of an uncounted number of LP records that we couldn't get otherwise.
* WRUW's 20th Anniversary Celebration, February 27-28, 1987.
* The past two Studio-A-Ramas (9/86
* A portable cassette recorder to do "on the spot" interviews with. (The Pianosaurus interview here in the Program Guide was done with this recorder.)
* and much, much more.

Sometimes your money goes to major construction efforts too. A portion of your Telethon money from last year is being used to physically expand the record library. We're working on building a wall to create extra storage space for our rapidly growing library. Many of our current records are being damaged because we're forcing more records than we should into some of our shelves. The increased space will help eliminate this problem.

Your donations this year will go towards the payment or purchase of:

* engineering expenses to see if we can raise our power so you can hear us better.
* the final $7000 installment on the loan made for the "STL link" bought two years ago.
* new cassette decks to make it easier for us to broadcast bands who have only released cassettes.
* signal processing equipment (a compressor, limiter, reverbs, direct boxes, etc.) to go with our other live-broadcast equipment to enhance the sound of performers.
* more compact discs. Usually we must purchase them since we can't always get them for free.
* more albums not in our collection that must be bought.
* Studio-A-Rama 1988 (currently in planning stages)
* anything else to help the station grow and be better than it is now.

Contrary to popular belief, your Telethon money does *not* go to paying the staff of WRUW. In fact no one on WRUW's staff receives a fixed salary of any kind.

That's right. All 84 members of the WRUW staff are VOLUNTEERS. Over half are CWRU students. We do radio because we love to share new music with others (and we're a little crazy).

The money you donate to WRUW comes back to you through your ears via more music that we're able to purchase and through improved signal quality from the equipment we're able to purchase.

We stretch your donations as far as we can to improve the station for you. Of course, the more you donate, the more we *can* do for you. So please help. Pledge a donation during your favorite shows the week of February 14 - 20.

Trivia Quiz

by Mark Penacho
with help from Scott Larson

The first person to answer all of the following questions correctly or the person with the most correct answers on April 1, 1988 will win a WRUW T-shirt.

1. Angus Maclise was replaced by whom, and in what band in the mid to late 1960's?
2. The vast majority of songs published under Pale Pachyderm Publishing are by what group?
3. What song has these as part of its lyrics: "the automobile, the computer, and toilet paper"?
4. The Butthole Surfer's EP "Cream Corn for the Socket of Davis" was originally suppose to have what picture on the cover?
5. Who is responsible for the song "Nowadays a Woman's Gotta Hit a Man"?
6. How old is WRUW-FM?
7. Ellas McDaniels is better known by what name?
8. "Mr. Sharkey, white courtesy telephone please" is heard on Laurie Anderson's song "Sharkey 's Day," and "Sharkey's Night." The same phrase was used during her performance of "United States Live," but Mr. Sharkey was replaced with what name?
9. What time of day or night does WRUW-FM sign on?
10. Who are the Sinister Ducks?

Send entries to : **WRUW Trivia Quiz**
11220 Bellflower Rd.
Cleveland, Ohio 44106

Please specify T-shirt size on your entry. Answers will appear in the Summer Program Guide.

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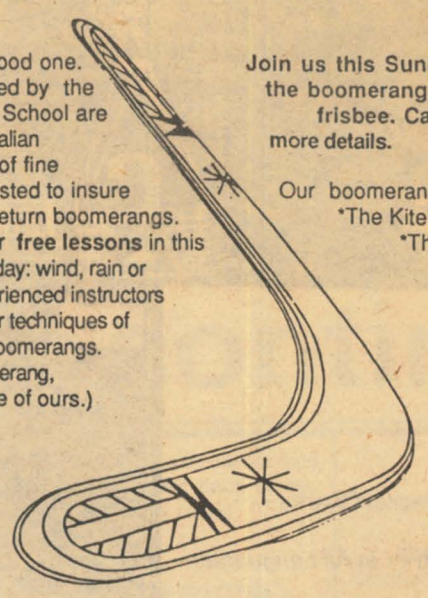

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Our boomerangs are available: EAST: *The Kite Kompany, Chagrin Falls; *The Grange, Cleveland Hts.; *Krotz Stamp and Coin, Richmond Mall; WEST: *Lakewest Aquariums, Cleveland; DOWNTOWN: *Once Upon a Time, Euclid Arcade.

The Cleveland Boomerang School

Lessons are held every Sunday, year-round, at Wade Park Oval, behind the art museum, at University Circle, beginning at noon. We are available for demonstrations to your group or club, and tournament sponsorship.
P.O. Box 17385, Euclid, Ohio 44117 1988 The Cleveland Boomerang School Inc.

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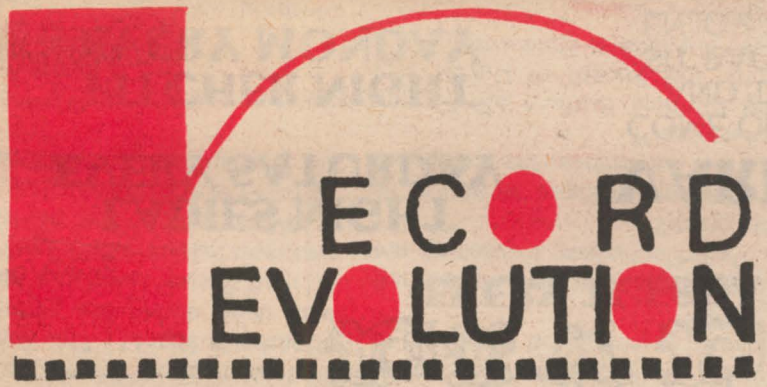

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